

PROPERTY OF
JEANNETTE L. MUNDAY
HARPIST

Harfe solo.

	Netto		Netto		Netto
Alberstötter, Carl. Drei kl. Vortragstücke.		Poenitz, Franz.		Theumann, M.	
— op. 4. Romanze	1 50	— op. 68. Klänge aus der Alhambra....	2 50	— op. 7/8. Deux pièces: Douleur,	
— op. 5. Marsch	1 50	— op. 76. Adventklänge. Präludium....	2 50	— Resignation.....	2 —
— op. 6. Tokkata	2 50	— op. 77 No. 1. Abendfrieden	2 50	— op. 9. Rêve d'une Mazurka	2 —
Chopin, Fr. Werke bearb. von Wilh. Posse.		— op. 77 No. 2. Nocturno	3 —	— op. 10. Cantique d'amour.....	2 —
— Fantasie Impromptu Op. 66	4 —	— op. 78. Maskenscherz. Salonstück...	2 50	— op. 11. Fantaisie sur quatre thèmes russes	2 50
— Mazurka, Op. 24 No. 1	1 50	Posse, Wilhelm. Mazurka	2 —	— Rhapsodie hongroise.....	2 50
— Etude (Ges dur), Op. 10 No. 5	2 —	— Tarantelle	2 —	Trneček, Hans.	
— Etude (Es dur), Op. 10 No. 11	2 —	— Improvisationen	2 50	— op. 7. Schubert-Fantasie	3 —
— Etude (As dur), Op. 25 No. 1	2 —	— Zwei Walzer. No. 1 (As moll), No. 2		— op. 30. Novelette	2 —
Dizi, F. Sonate Pastorale	2 50	— (Es dur).....	2 —	— op. 43. Moldau. Symphonische Dichtung	
— Grande Sonate	3 —	— Sechs kleine Stücke	2 50	— von Fr. Smetana. Transkription..	3 —
Neue, von W. Posse revidierte Ausgabe.		— No. 1. Neckerei. No. 2. Nachtstück. No. 3. Träumerei. No. 4.		— op. 73. Variationen üb. ein lustig. Thema	3 —
Ferroni, Vincenzo. op. 60. Zéphyr et la		— Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.		— op. 74. Erste Rhapsodie	3 —
Nympe. Scherzo.....	2 —	— Acht große Konzert-Etuden.		— op. 75. Dalibor. Oper v. Fr. Smetana.	
Holy, Alfred. op. 12. Drei kleine Stücke.		— No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etude	2 —	— Fantasie	4 —
a) Notturmo		— Drei Etuden. No. 1, 2, 3. Jede Etude	2 —	— op. 76. Die verkaufte Braut. Oper von	
b) Ständchen		— Variationen üb. d. Karneval von Venedig	4 —	— Fr. Smetana. Fantasie und Sextett	2 50
c) Canzonette	2 —	— Thema mit Variationen	4 —	Verdalle, Gabriel.	
Huber, Walter. op. 5. Andante religioso	2 —	Siehe auch unter Chopin und Liszt.		— op. 1. Andante religioso.....	2 —
— op. 12. Valse lente	2 —	Schücker, Edmund. op. 28. Legende .	2 50	— op. 2. l'Oiseau-Mouche	2 —
Kastner, Alfred. op. 10. Deux morceaux		— op. 35. Fantasio appassionato	4 —	— op. 3. Petite Marche	2 —
faciles (sans pedales).....	2 —	— op. 36. Sechs Virtuosen-Etuden	5 —	— op. 4. Aubade	2 —
— op. 12. Zwei Stücke	2 50	— op. 37. Elisabeth Gavotte	2 —	— op. 5. Sérénade	2 —
a) Souvenir. b) Arabeske.		— op. 38. Barcarole	2 50	— op. 6. Romance sans paroles.....	2 —
— Deux Esquisses (Mélancolie. Joie) ..	2 50	— op. 41. Henrica. Nocturno.....	2 50	— op. 7. Adagio	2 —
Kunze, Hugo.		Snoer, Johannes. op. 51. Fantasie über		— op. 8. Valse caprice	2 —
— op. 5 No. 1. Fantasie helvetica	2 50	— das Niederländische Volkslied „Wien		— op. 9. Mazurka	2 —
— op. 5 No. 2. Stille Nacht, heilige Nacht.		— Neerlandsch bloed“	2 50	— op. 10. Barcarole	2 —
Fantasie	2 —	— op. 52. Zwei leichte Salonstücke.		— op. 19. Valse lente	2 50
— op. 5 No. 3. Fantasie über „Die letzte		a) Capriccio marcial	2 —	— op. 23. Saltarelle	2 —
Rose“	2 —	b) Capriccio melodieux	2 —	— op. 27. Sevillana	2 —
Liszt, Franz. Liebesträume. Drei Not-		— Vier leichte Vortragsstücke.		— op. 33. Invocation	2 —
turnos, bearbeitet von Wilh. Posse..	3 —	— op. 102. Romance	2 —	— op. 34. Doux songe	2 —
— Consolations, bearbeitet von Wilh. Posse	2 50	— op. 103. Nocturne	2 —	— op. 39. Lucciola	2 —
Magistretti, L. M. Das Harfenisten Kon-		— op. 104. Capriccio musical und Inter-		— op. 40. Danse slave	2 —
zert-Programm. Bearbeitung alter		— mezzo	2 —	— op. 41. Légende bretonne	2 —
Meisterstücke.		— op. 105. Konzertwalzer	2 —	— op. 42. Remembrance	2 —
No. 1. Rossi, Mich. Angelo. An-		— op. 106. Im Walde. Fünf leichte Stücke		— op. 43. Recueillement	2 —
dantino Allegro	2 —	— zum Konzert- und Solovortrag.		— op. 45. Childish march	2 —
No. 2. Scarlatti, Domenico.		No. 1. Morgenstimmung	2 —	— op. 46. Leggenda d'amore.....	2 —
Bourrée	2 —	No. 2. Waldesrauschen	2 —	— op. 67. Primavera	2 —
No. 3. Bach, J. S. Allemande	1 50	No. 3. Am Bach	2 —	— op. 73. Badinage	2 —
No. 4. Bach, J. S. Gavotte	2 —	No. 4. Elfentanz	2 —	— op. 76. Amoroso	2 —
No. 5. Händel, G. F. Courante	2 —	No. 5. Abendlied	2 —	— op. 79. Berceuse	2 —
No. 6. Händel, G. F. Passacaglia		Spohr, L. op. 36. Variations sur l'air „Je		— op. 87. Scherzetto	2 —
No. 7. Zipoli, D. Corrente	1 50	suis encore dans mon printemps“ .	2 —	— op. 89. Impromptu	2 —
No. 8. Daquin, C. Lecoucou	2 —	Revidiert von W. Posse.		— Capricciosa	2 —
No. 9. Galuppi, B. Giga	2 —	Stahl, Ernst. op. 41. Les Adieux (Abschied)	2 —	— On the Lake	2 —
No. 10. Paradisi, P. D. Toccata .	2 —	— op. 42. Serenade	2 —	— Quatrième Air de Ballet	2 50
No. 11. Rolfe, J. H. Allegro Presto	2 50	— op. 50. An der Quelle. Salonstück..	2 —	— A Capri. Tarantelle.....	2 50
No. 12. Grazioli, G. B. Moderato	2 —	— op. 56. Marguerite. Gavotte	2 —	— 2 ^{me} Impromptu	2 50
Oberthür, Charles. Meine Ruh' ist hin.		Tedeschi, L. M.		Zabel, Albert. Drei große Konzert-Etuden.	
Musikal. Illustration. (Goethes Faust)	2 —	— op. 31. Marionetta. Humoreske	2 —	— No. 1, 2, 3	Jede Etude 2 50
		— op. 32. Pattuglia Spagnuola	2 —		
		— op. 34. Suite	5 —		
		— op. 36. Al Ruscello. Studio di Concerto	4 —		
		— op. 37. Etude Impromptu	2 50		
		— op. 42. Angelus	2 —		
		— op. 43. Presque rien	2 —		
		— op. 44. Anacreontica	2 50		
		— op. 45. Idillio	2 —		

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Fantaisie - appassionato.

Edmund Schuëcker, Op. 35.

Harfe.

Allegretto molto.

p

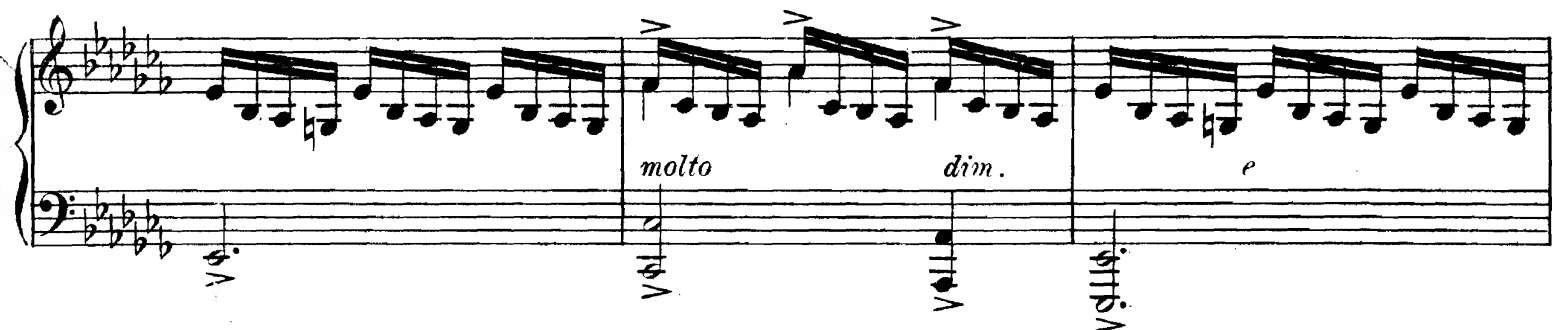
cresc.

8

ff

p

f



Einen Katalog über Neuerscheinungen von Compositionen für Harfe versendet die Verlagshandlung auf Verlangen gratis und franco.

a tempo *pp*

p *G \flat* *D \sharp* *mf*

rit.

F \sharp *D \sharp*

Più mosso.

f *G \sharp* *G \flat* *D \flat* *p*

f *p*

f *D \sharp* *C \sharp*

sans étouffer

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of three flats. It features a series of chords and a melodic line in the bass. Dynamics include *f*, *p*, and *poco cresc.*. The second system continues the melodic development with *f* and *dim.* markings. The third system shows a transition with *f*, *dim.*, and *pp* dynamics. The fourth system introduces a new section with *p dolce* and *schierz.* markings, along with specific notes like *G^b*, *F^b*, and *D^b*. The fifth system features a *sf* (sforzando) marking and a key signature change to two flats. The sixth system concludes with *sf* markings. The page is numbered 5 in the top right corner.

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a treble and bass staff. The treble staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The bass staff begins with a bass clef and the same key signature. The first measure of the treble staff is marked with a forte dynamic (*sf*). The first measure of the bass staff is marked with a forte dynamic (*f*). The system concludes with a measure marked with a forte dynamic (*f*) and a key signature change to two flats (B-flat, E-flat).
- System 2:** Features a treble and bass staff. The treble staff begins with a treble clef and a key signature of two flats (B-flat, E-flat). The bass staff begins with a bass clef and the same key signature. The first measure of the treble staff is marked with a forte dynamic (*f*) and a piano dynamic (*p*). The first measure of the bass staff is marked with a forte dynamic (*f*). The system concludes with a measure marked with a piano dynamic (*p*) and a key signature change to one flat (B-flat).
- System 3:** Features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and the same key signature. The first measure of the treble staff is marked with a forte dynamic (*f*) and a piano dynamic (*p*). The first measure of the bass staff is marked with a forte dynamic (*f*). The system concludes with a measure marked with a piano dynamic (*p*) and a key signature change to natural (C).
- System 4:** Features a treble and bass staff. The treble staff begins with a treble clef and a key signature of natural (C). The bass staff begins with a bass clef and the same key signature. The first measure of the treble staff is marked with a forte dynamic (*f*) and a piano dynamic (*p*). The first measure of the bass staff is marked with a forte dynamic (*f*). The system concludes with a measure marked with a piano dynamic (*p*) and a key signature change to one sharp (F-sharp).
- System 5:** Features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F-sharp). The bass staff begins with a bass clef and the same key signature. The first measure of the treble staff is marked with a forte dynamic (*f*) and a piano dynamic (*p*). The first measure of the bass staff is marked with a forte dynamic (*f*). The system concludes with a measure marked with a piano dynamic (*p*) and a key signature change to two sharps (F-sharp, C-sharp).
- System 6:** Features a treble and bass staff. The treble staff begins with a treble clef and a key signature of two sharps (F-sharp, C-sharp). The bass staff begins with a bass clef and the same key signature. The first measure of the treble staff is marked with a forte dynamic (*f*). The first measure of the bass staff is marked with a forte dynamic (*f*). The system concludes with a measure marked with a forte dynamic (*f*) and a key signature change to three sharps (F-sharp, C-sharp, G-sharp).

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 4/4. The music begins with a piano (*p*) and dolce (*dolce*) marking. The right hand features a melody with eighth notes and rests, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. Treble and bass staves. The tempo marking "Andante con moto." is present above the staff. The dynamic marking *p* (piano) is followed by "cantando espressivo". The right hand has a melodic line with some triplet markings (indicated by '3' and a bracket). The left hand continues the accompaniment.

Third system of musical notation. Treble and bass staves. The dynamic marking *f* (forte) is present. The right hand features a more active melodic line with eighth notes. The left hand has chords and single notes, with some accidentals (flats) appearing.

Fourth system of musical notation. Treble and bass staves. The dynamic marking *dim.* (diminuendo) is present. The right hand has a melodic line with some triplet markings. The left hand features chords and single notes, with some accidentals (flats) appearing.

Fifth system of musical notation. Treble and bass staves. The dynamic marking *p* (piano) is present. The right hand has a melodic line with some triplet markings. The left hand features chords and single notes, with some accidentals (flats) appearing.

Sixth system of musical notation. Treble and bass staves. The dynamic marking *f* (forte) is present, followed by "rit." (ritardando). The right hand has a melodic line with some triplet markings. The left hand features chords and single notes, with some accidentals (flats) appearing.

con anima

f

8 7

G#

8 7

G# C#

8 7

G#

8 7

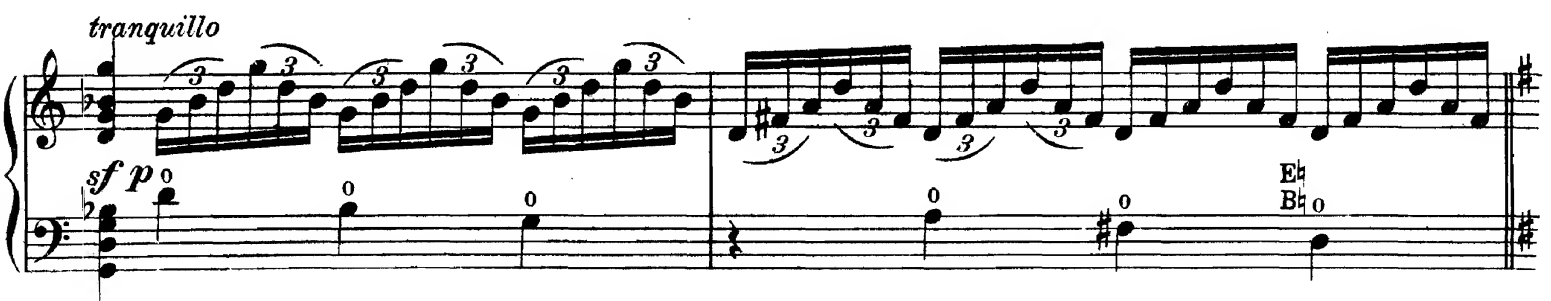
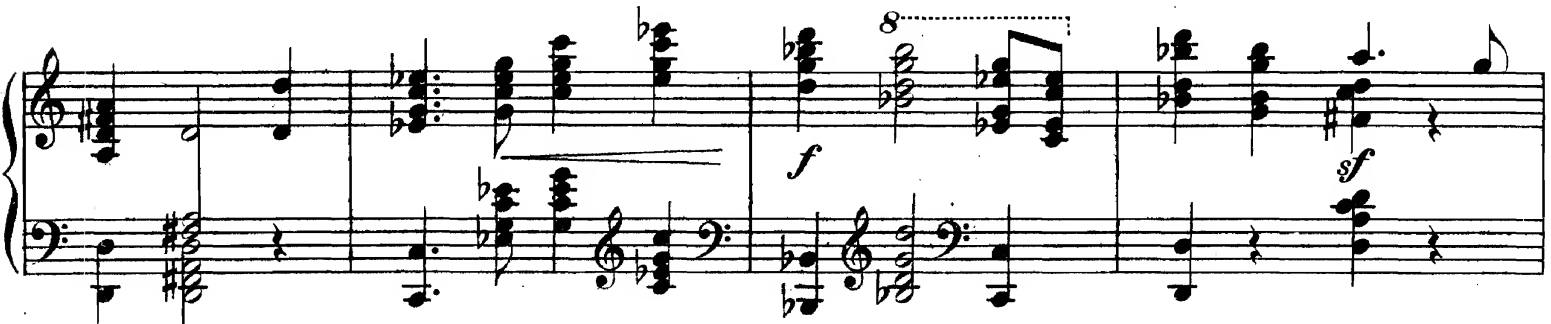
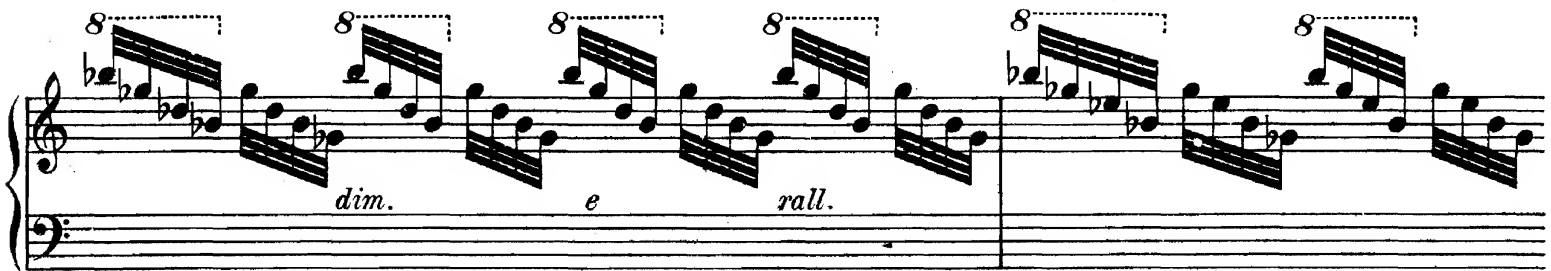
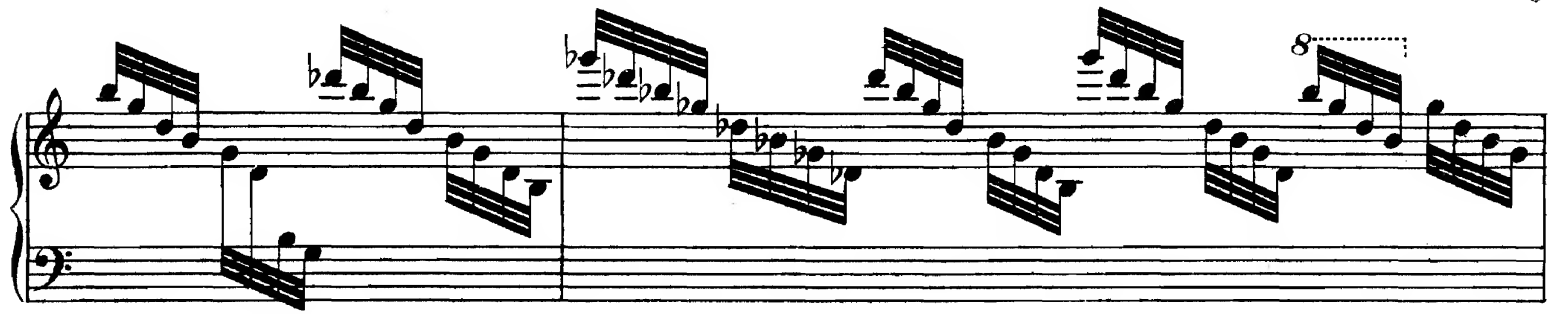
Bb C#

C# F#

f

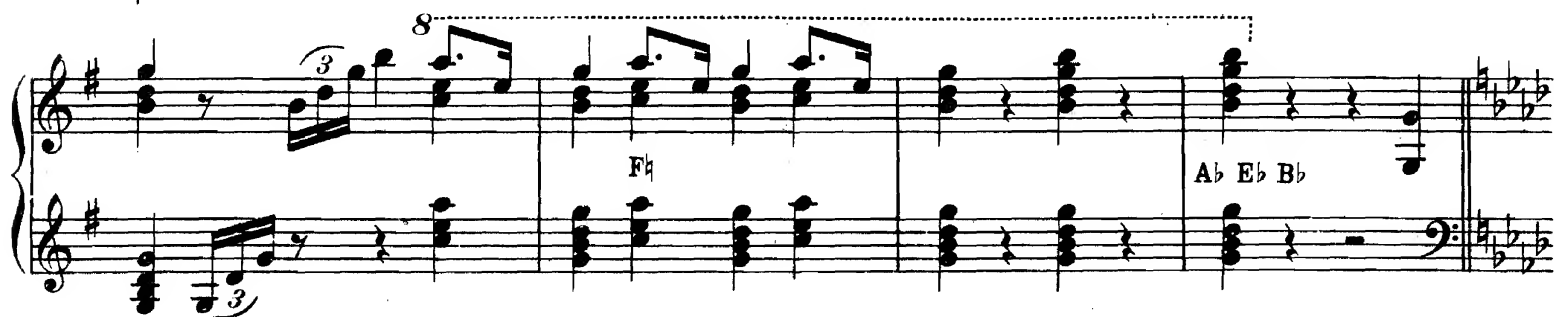
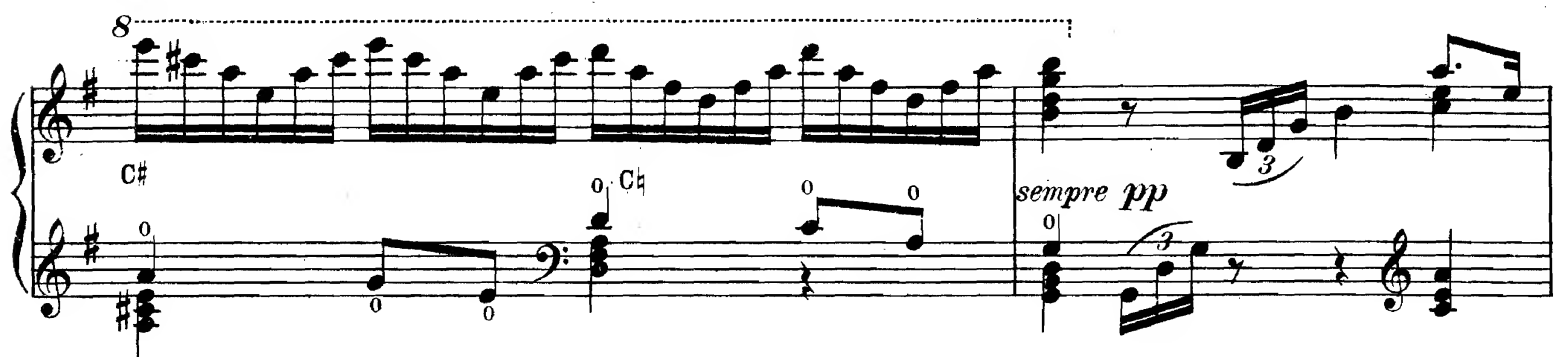
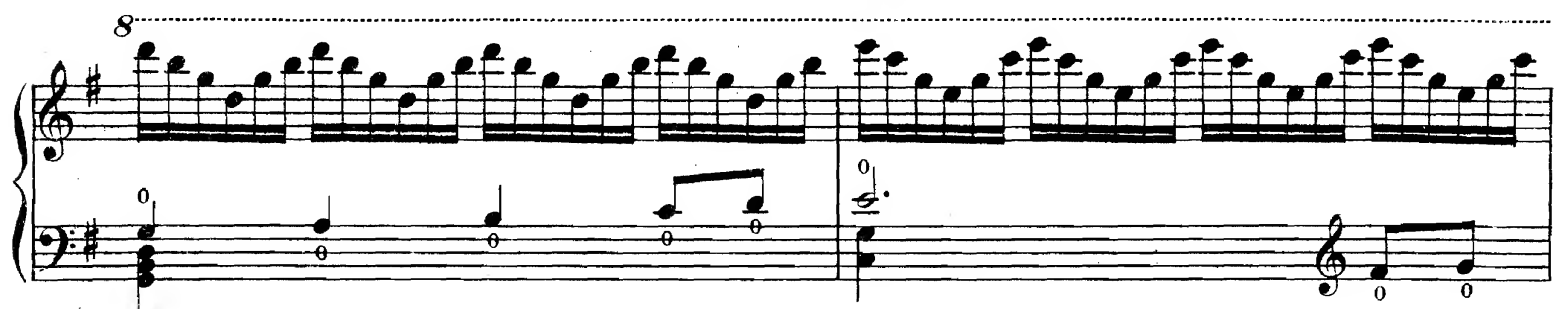
C# *poco cresc.*


Eb Gb Db



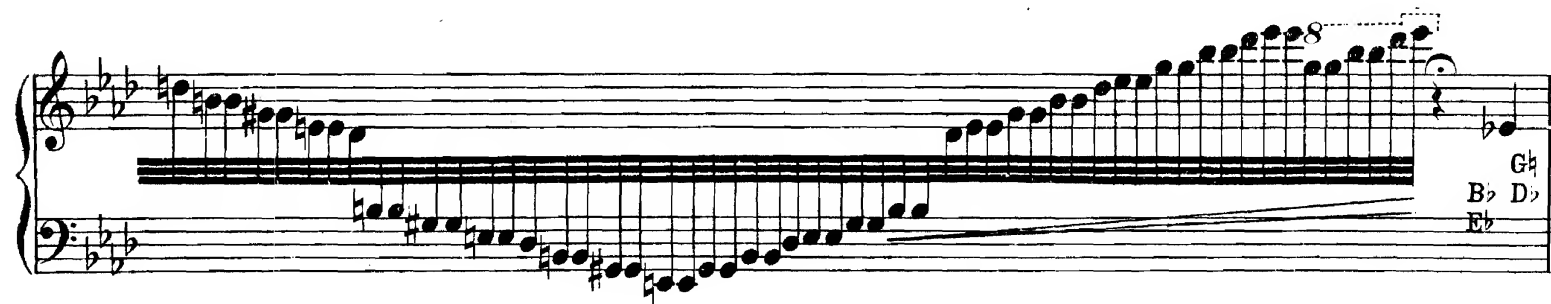
con molto espressivo

musical score for piano, measures 1-12. The score is written for piano (p) and includes dynamic markings *pp*, *f*, and *ppp*. The tempo/mood is marked *con molto espressivo*. The key signature is one sharp (F#). The score consists of six systems, each with a treble and bass staff. The first system (measures 1-2) features a rapid ascending scale in the right hand and a simple bass line in the left hand, marked *pp*. The second system (measures 3-4) continues the scale in the right hand, with the left hand playing chords, marked *pp*. The third system (measures 5-6) shows the right hand playing a more complex, arpeggiated pattern, with the left hand playing chords, marked *pp*. The fourth system (measures 7-8) features a forte (*f*) dynamic in the right hand, with the left hand playing chords, marked *pp*. The fifth system (measures 9-10) continues the forte (*f*) dynamic in the right hand, with the left hand playing chords, marked *pp*. The sixth system (measures 11-12) features a piano (*ppp*) dynamic in the right hand, with the left hand playing chords, marked *ppp*. The score includes various musical notations such as notes, rests, and accidentals.





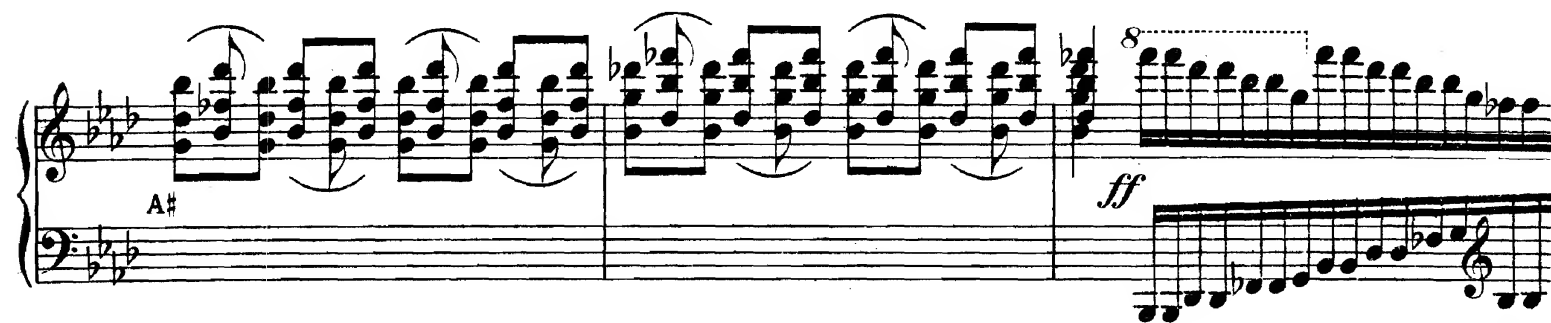
First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, including a triplet. The bass staff provides harmonic support with chords and a triplet. Dynamics include *f* and *ff*. Chord symbols $D\sharp$, $G\sharp$, $E\sharp$, and $B\flat$ are present.



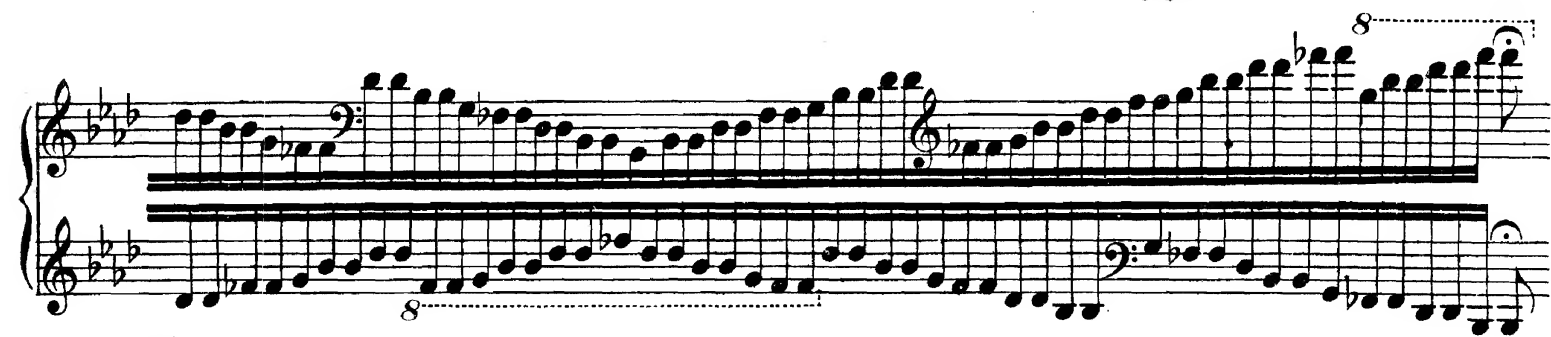
Second system of musical notation. Both staves contain rapid sixteenth-note passages. The treble staff has an octave sign (8) indicating a high register. Chord symbols $G\sharp$, $B\flat$, $D\flat$, and $E\flat$ are shown at the end.



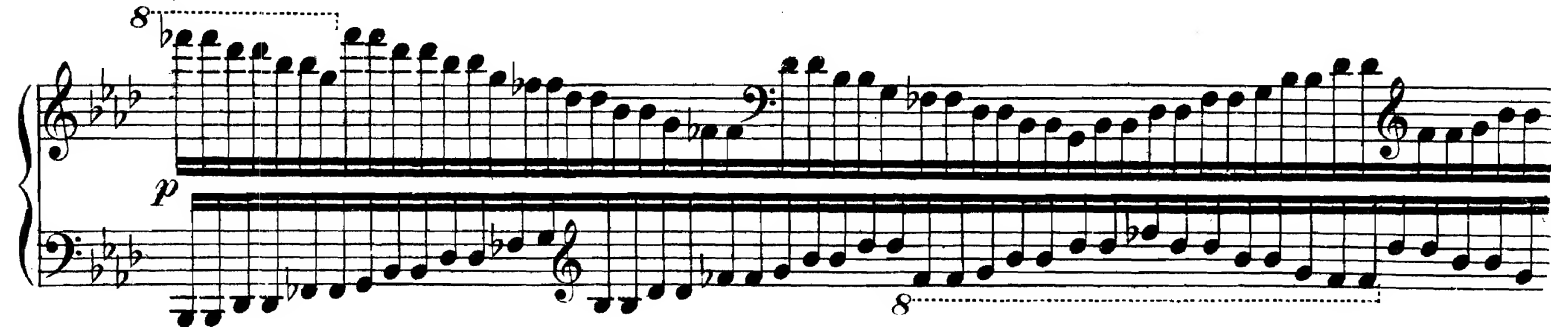
Third system of musical notation. The treble staff has a melodic line with triplets. The bass staff has a triplet and the instruction *ff con fuoco*. Chord symbols $C\sharp$ and $E\sharp$ are present.



Fourth system of musical notation. The treble staff features a melodic line with a triplet. The bass staff has a triplet and the instruction *ff*. Chord symbols $A\sharp$ and $E\flat$ are present.



Fifth system of musical notation. Both staves contain rapid sixteenth-note passages. The treble staff has an octave sign (8) indicating a high register.



Sixth system of musical notation. Both staves contain rapid sixteenth-note passages. The treble staff has an octave sign (8) indicating a high register. The instruction *p* is present.

Andante. *pdolce*

Più mosso.

First system of musical notation for 'Più mosso.' It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music features a steady eighth-note accompaniment in the bass and a melody in the treble. Dynamics include *f* (forte) and *p* (piano).

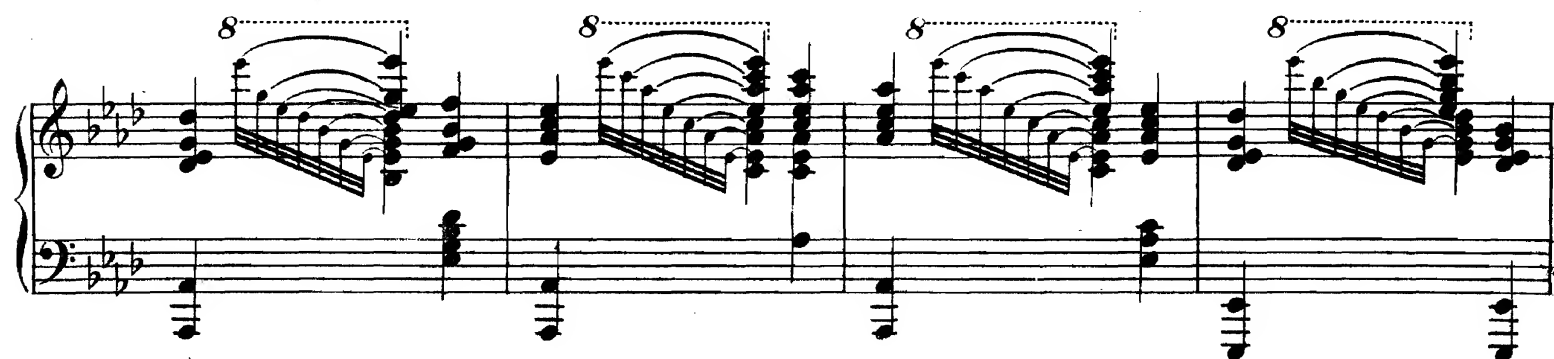
Second system of musical notation for 'Più mosso.' It continues the eighth-note accompaniment and melody. Dynamics include *f* (forte) and *p* (piano).

Third system of musical notation for 'Più mosso.' It features a melodic line in the treble with some grace notes and a bass line. Dynamics include *f* (forte). Chordal indications *D#* and *G#* are present.

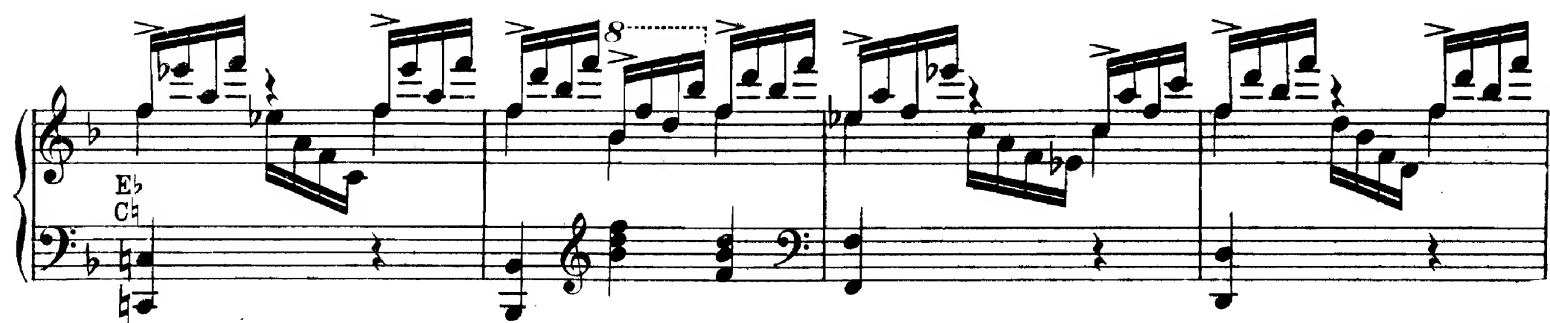
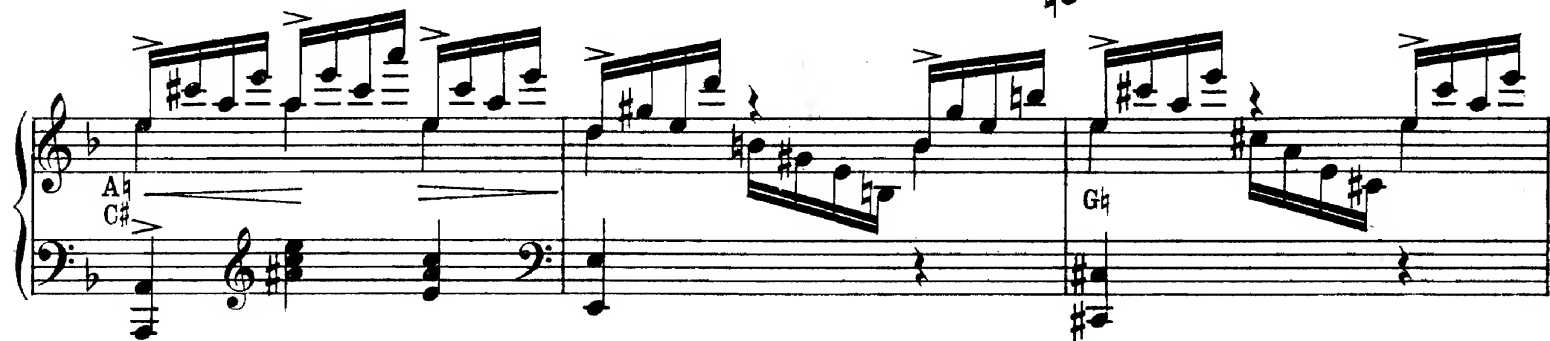
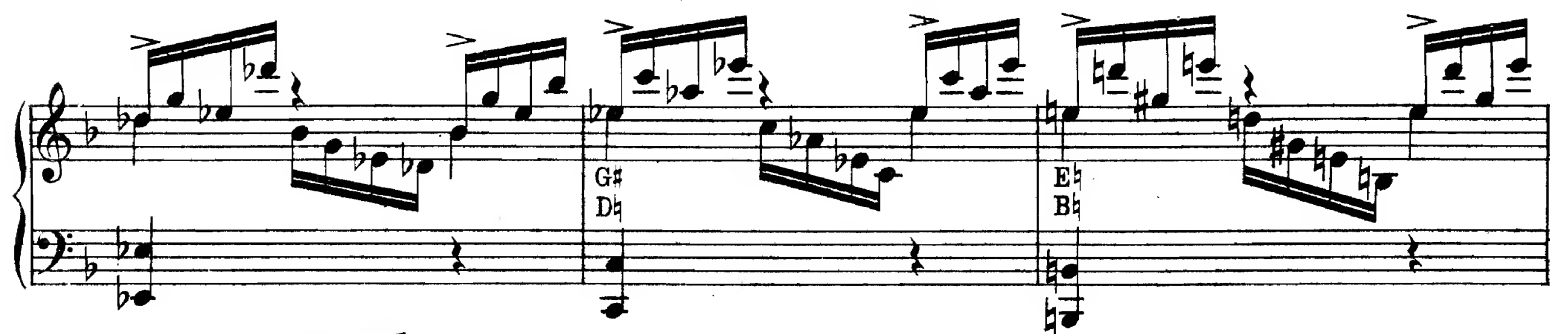
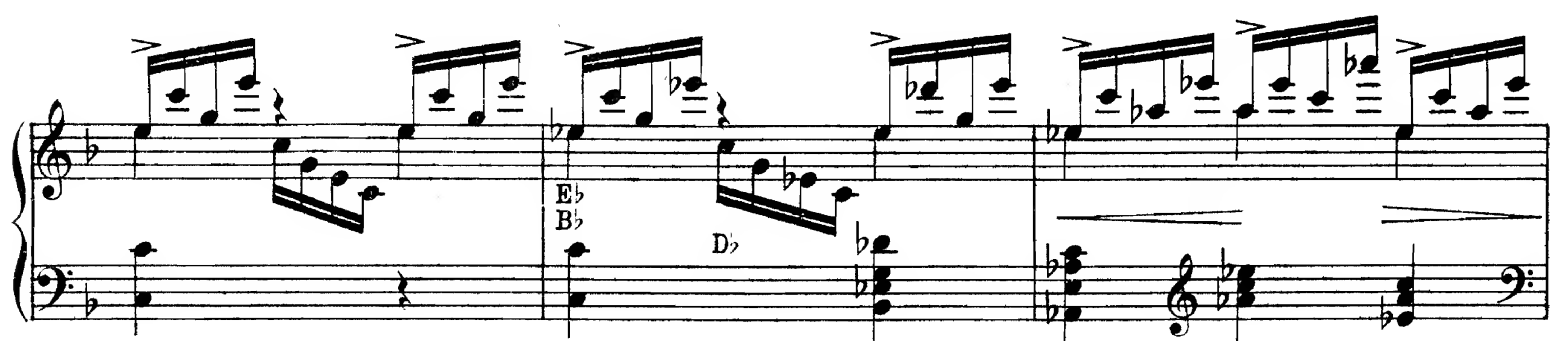
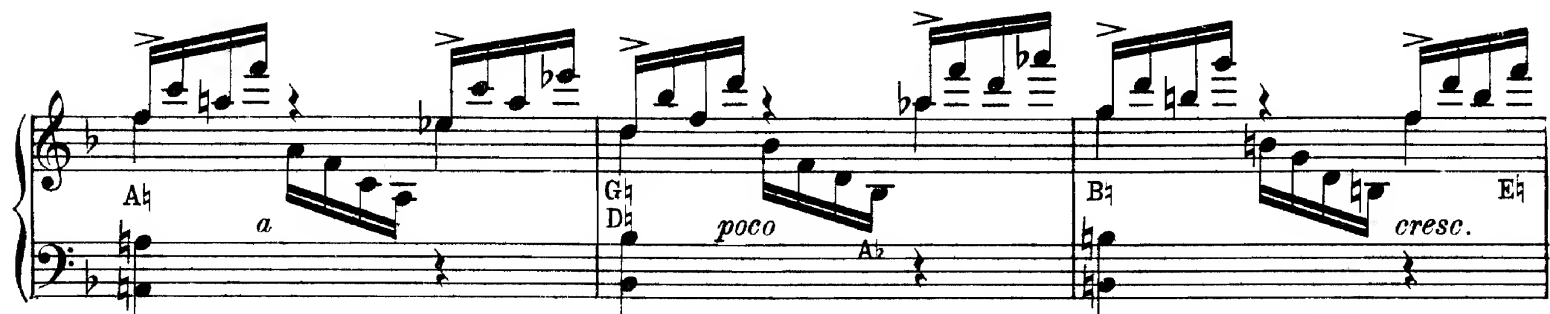
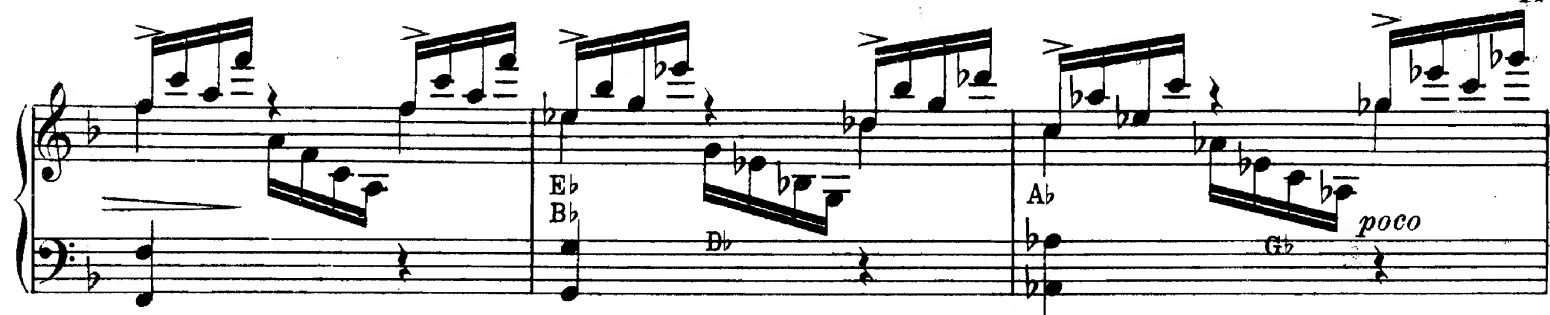
Fourth system of musical notation for 'Più mosso.' It features a more complex melodic line in the treble with many accidentals. Dynamics include *f* (forte) and *con fuoco* (with fire). Chordal indications *C#* and *G#* are present.

Fifth system of musical notation for 'Allegro molto maestoso.' It begins with a *rit.* (ritardando) marking. The music is characterized by thick, blocky chords in both hands. Dynamics include *ff* (fortissimo).

Sixth system of musical notation for 'Allegro molto maestoso.' It continues the blocky chordal texture. Dynamics include *f* (forte). Chordal indications *G#*, *D#*, *C#*, and *F#* are present.



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic figures, such as eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *dim.* (diminuendo), and *p dolce* (piano dolce). Chord symbols are present, including E_b , A_b , D_b , B_b , and $G\sharp$. A first ending bracket is visible in the second system. The overall style is that of a classical piano score.



ff

molto rit.

Allegro con brio.

ff

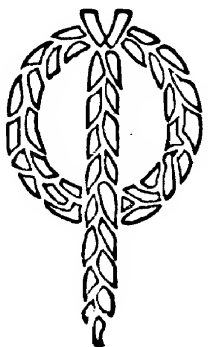
ff

ff

Maestoso.

ff

The musical score consists of six systems of piano notation. The first three systems feature complex chords and arpeggios, with labels Bb , $A\flat$, Bb , and $E\flat$ indicating specific chords. The fourth system includes a melodic line with a dotted line and the number 8, and a bass line with a dotted line and the number 8. The fifth system is marked *brillante* and features a melodic line with a dotted line and the number 8. The sixth system features a melodic line with a dotted line and the number 8, and a bass line with a dotted line and the number 8.



Harfe solo mit Orchester.

Alberstoetter, Carl. op. 3. Konzertstück (Ballade).	netto
Partitur	6 —
Orchesterstimmen	10 —
Solostimme	2 —
Huber, Walter. op. 9. Fantasie.	
Partitur	8 —
Orchesterstimmen	12 —
Solostimme	2 50
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur	5 —
Orchesterstimmen	8 —
Solostimme f. Harfe	1 50
Parish Alvars, Elias. Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur	5 —
Orchesterstimmen	8 —
Solostimme	1 50
Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur	16 —
Orchesterstimmen	20 —
Solostimme	4 —
Zabel, Albert. op. 35. Großes Konzert C-moll.	
Partitur	16 —
Orchesterstimmen	30 —
Solostimme	5 —

Zwei Harfen.

Holy, Alfred. op. 13. Festmarsch	4 —
Poenitz, Franz. op. 65. Fantasie in Ges-dur	5 —
— op. 75. Spukhafte Gavotte	2 50
— op. 80. Wikingerfahrt. Fantasie in As-moll	5 —

Schücker, Edmund. op. 40. Remembrances of Worcester	7 50
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Violine und Harfe.

Alberstoetter, Carl. op. 7. Romanze ...	2 50
Chopin, Fr. op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler	2 50
Meyer-Mahlstedt, Adolf. op. 14. Petite Sérénade	2 50
Oberthür, Charles. Fantasie über „Auld Robin Gray“	2 —
Poenitz, Franz. op. 79. Am Strand. Fantasie	6 —
Spohr, Louis. Sonate, einger. v. W. Posse	5 —
Stahl, Ernst. op. 49. Gedenken. Elegie.	2 50
— op. 52. Schelmerei. Scherzo	2 —
— op. 69. Romanze in F-dur	2 —
Tedeschi, L. M. op. 28. Serenade	2 50
Verdalle, Gabriel. op. 20. Larghetto ...	2 50
— op. 24. Réverie	2 —
— op. 26. Cantilène	2 —
— op. 29. Chant d'amour	2 —
— op. 30. Mélancolie	2 —
— op. 32. Pleurs et Rires	2 —
Wilm, Nicolai von. op. 156. Duo	3 —

Violoncello und Harfe.

Bach, Joh. Seb. Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer	2 —
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